

# The Musical World.

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**MISS EMMA HEYWOOD** will sing HENRY SMART'S Popular Song, "THE LADY OF THE LEA," at the City Hall, Glasgow, THIS EVENING, September 13.

**MR. LEWIS THOMAS** will sing BRINLEY RICHARDS' National Song, "THE HARP OF WALES," at the Carnarvon Festival, and at every concert during his tour in North Wales.

**M. VON JOEL** will play his admired Waltz, "THE SILVER CORD," THIS DAY, and during the ensuing week, in the English and German Courts, at the International Exhibition.

**MR. BRINLEY RICHARDS WILL RETURN** TO LONDON, Monday, September 15.—Letters to be addressed to his residence, 4 Torrington Street, Russell Square. Carmarthenshire, South Wales, September 11th.

**MR. FREDERICK PENNA** will give his first Entertainment on "DIBDIN AND HIS SONGS," at the London Mechanics' Institution, on Wednesday evening next. In Part II. he will sing ballads composed expressly for him by JOHN BARRETT and ALFRED MELLON, and Madame PENNA will perform Solos by OSBORNE and De Vos.

**MR. FREDERICK PENNA** will sing ALFRED MELLON'S New Song, expressly composed for him, "BELOVED ONE NAME THE DAY," at the London Mechanics' Institution, September 17; at Truro, September 26; at Plymouth, October 1; at Teignmouth, October 2; at Exmouth, October 3.

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"The above are a few of the prettiest vocal pieces that have appeared during the past publishing season. They are all by well-known and popular composers, of whose talents they are agreeable specimens. Balfé's French romance is in his happiest vein. Our countryman has successfully contended with the Parisian composers on their own ground—witness the reception of his fine operas, *Les Quatre Fils Aymon* and *Le Puits d'Amour*, at the Opéra Comique; and in the little song before us he shows how entirely he is at home in the French style. It is tender and passionate, with that infusion of graceful lightness and gaiety which gives the French poetry and music of this class their peculiar charm. Signor Gardoni has sung it in public with delicious effect; but it by no means requires the aid of such a singer to make it charming. Mr. Alfred Mellon's ballad is worthy of that able and eminent musician. The melody is simple and natural, without being trite or commonplace; and the whole composition shows that new and striking effects of modulation and harmony may be produced without setting at defiance (as is too often done) the established principles and rules of art.—Few vocal pieces of the present time have obtained greater popularity than Herr Reichardt's song, 'Thou art so near,' not only in English, but (by means of its German and French versions) all over the Continent. His new production, 'Memory,' is of a similar character, and bids fair to have a similar success. Mr. Desmond Ryan's verses are elegant, and Reichardt has united them to a melody at once pure, simple, and expressive. Signor Pinsuti's ballad, 'Hast thou no tear for me?' has been recommended to the attention of the public by the pleasing performance of Mr. Tennant, for whom it was written, and by whom it has been sung at many of the best concerts of the season. Signor Pinsuti, an Italian, has produced an air of Italian grace and beauty, while he has entirely avoided the faults into which foreign composers so often fall in setting English words to music. The melody not only expresses the sentiment conveyed by the poetry, but does not present a single misplaced emphasis or accent—a most important requisite in vocal music. Mr. Knight's canzonet is melodious, flowing, and extremely well fitted for a mezzo-soprano or contralto voice. There is a flaw in one place which dims the clearness of the harmony. In bar 8, page 2, G flat in the melody is accompanied by E natural in the bass, creating a diminished third (or tenth)—an interval very rarely allowed, and not, we think, in the present case. There is much that is masterly in Mr. Land's romanza, and Mr. Santley, for whom it was composed, has sung it with deserved success. We could have wished it had been a little less elaborate; that the flow of the melody had been less disturbed by extraneous modulation; and that the pianoforte accompaniment had been lighter and less loaded with notes. It is a fine song, nevertheless, and not unworthy of the author's well-merited reputation."—*The Press*.

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## GLOUCESTER MUSICAL FESTIVAL.

(From our own Reporter.)

GLOUCESTER, TUESDAY.

THE one hundred and thirty ninth meeting of the Three Choirs of Worcester, Hereford, and Gloucester, in this year celebrated at the last named town, the "Caer Gloew," or "bright city" of the ancient Britons, the great military station "Glevum," or "Glebon," of the Romans under the Emperor Claudius, the "fayre citey" of mediæval times. As a rule our old cathedral towns are all more or less interesting, and neither in the historical association nor archaeological attraction is Gloucester at all deficient, having played by no means an unimportant part in the annals of our country. Here it was that Athelstan met his death in 940, the Danes destroying the place some half century later: here Edward the Confessor held his court in 1051, as did also the Norman invader in 1083 and 1804. Parliaments again were frequently held here in the reigns of Richard II. and Henry IV., and the futile attempts of Charles I. to raise the siege of Gloucester undoubtedly struck the most severe blow to the falling fortunes of that ill fated monarch, whose son (one of the most illustrious examples of a negative to the proverb that "experience makes fools wise") marked his sense of the proceeding by commanding the razing of the city walls as one of the earliest deeds of the restoration; but subsequently, in consideration of a money payment of £679 4s. 6d., extended the liberties, rights, and franchises of the city, by the charter under which the Corporation now acts. Unlike most Episcopal cities, Gloucester unites the business with the cathedral element, and although not ranking as a first-class port, yet enjoys a very fair share of the commerce of the west, having a considerable trade in corn and timber, conveyed from the channel by means of a canal of some sixteen miles in length, uninterrupted by a single lock, to the docks, which form no inconsiderable feature in the town. Moreover, Gloucester enjoys the advantage of a central railroad position, the Great Western, Midland and South Wales lines all forming their junction here, this being the point where the great battle of the "break of gauge" met with its most powerful illustration, and had immortality conferred upon it by the pen of Thackeray, whose description of the agony of "Jeames" and "Mary Hann" at the loss of the "babby" on their way to Cheltenham is not likely to be forgotten by the attentive readers of *Punch*. But, after all, the most interesting spot is the Cathedral, of which, by the way, there is a most beautiful little model in the International Exhibition, close by the large clock model of Lincoln Minster. The Monastery of St. Peter is said to have been founded by the first Christian King of Mercia, about 680, although, of course, no portion of the original building exists, the oldest parts consisting of the crypt and aisles of the choir, dating from about 1058. There are few ecclesiastical edifices that present so great a variety of styles as this Cathedral Church, as may be well understood from the fact of a period of 400 years being consumed in its erection, under various abbots. Hence it might be concluded that there must necessarily be an incongruity in its parts, and want of harmony as a whole, but such is not the case, for we know of no building that in every sense is more pleasing to the eye at the first glance, or that will bear a detailed inspection more satisfactorily. Architects, it is true, might find technical objections, but, fortunately, we are not all of us architects, and the general opinion is that Gloucester Cathedral may be fairly considered as "a thing of beauty and a joy for ever." To the reflective mind the contemplation of these grand old gothic piles opens up a curious field for speculation. Designed, planned, and executed by the monks, whose ideas on mundane subjects were supposed to be of a most limited order, at a time when kings could barely read or write, and such a word as education was scarcely known, when the manners of the people were of the rudest, when

the sovereign and his nobles were not as well or as comfortably housed as the ordinary scullion wench of the present day, when skilled labour must have been scarce, roads of the worst description, and the conveyance of material a matter of the utmost difficulty; yet, in the face of all these obstacles, arose those sublime monuments of inventive art and persevering industry, results of the brainwork of men whose names in most instances are to us unknown, and whose minds must have been as much in advance of their age as the loftiest peak of the Alps exceeds in height the tiniest mole-hill. Curious, too, it is, and by no means flattering to more modern days, to pursue this train of thought a little farther and to reflect that despite this being a so-called age of progress, the "march of intellect," the "giant strides of civilization," electric telegraphs, steam engines, railroads, social science congresses (we might go on multiplying instances), we seem incapable of producing anything original in the shape of a building with the slightest pretension to beauty, either of outline or detail, but are forced to resort to Grecian or Gothic—Gothic or Grecian—for our models? Is a new church erected? Lo it is "Early English," "Pointed," or some one or other of the varieties that delight the hearts of the Ecclesiological Society. Is it a town hall to be built? Straightway arises a more or less garbled version of one or other of the temples of antiquity, in which was celebrated worship of a very different kind to that which is bowed down to under the title of the worshipful the Mayor and Corporation. Perhaps, after all, it is wiser to console ourselves that it is so, for it may be better to copy a good model than attempt originality with such terrible results as are evidenced at South Kensington, where that monstrous fabric rears, no, depresses its head like some huge railway shed or magnified horse repository, crushed by the incubus of two exaggerated glass umbrellas. But enough of this discursive ramble, and let us turn our attention in the direction of the business which has brought us here, and consider somewhat of the festival prospects.

So far as we can learn at present, everything, with one exception, is *couleur de rose*; and the year '62 it is expected may be marked with a white stone; or, in other words, be set down as a "surplus" year in the records of the meetings. The exception to which we allude is the recent death of the venerable Dean of Gloucester—an event which necessarily throws somewhat of a shadow of gloom over the proceedings, although not to an extent calculated to injure the success of the festival, as the Dean was a passive rather than an active promoter of its objects. At the last meeting a loss had just taken place of much more import to the festival, by the demise of Mr. Thomas Turner, who, for fifty years, had shown the warmest interest, and, neither in purse nor person, had ever spared his exertions to sustain these pleasant and useful gatherings. It must be borne in mind that the primary object of these triennial music meetings is for the exercise of that virtue which "covereth a multitude of sins;" and that such charity, unfortunately, is just now much amply needed, is but too clearly instanced by the fact that the present number of applicants consists of more than eighteen orphans and fourteen widows of the clergy; while the necessity of future support is no less strongly shown by the circumstance of there being in three dioceses, no less than one hundred and forty-seven benefices having an income below one hundred pounds per annum—a pitiful pittance, indeed, on which a clergyman is to maintain himself, and possibly a wife and family, in a state of respectability, and answer the many calls that are always being made on the country parson. As the proceeds of the sale of tickets is usually more than absorbed by the expenses of the festival, the charity has mainly to depend upon the collections made at the doors, which we are glad to observe have, of late years, been steadily on the increase, as we find that, while in 1841 the sum of £642 was the whole amount subscribed, in



1859 these figures were nearly doubled, little short of £1,150 having been then collected; while at Worcester, the succeeding year, if we remember rightly, no less than £1,300 found its way to the succour of the widows and orphans; the funds of the charity enabling its distributors to average twenty pounds to each widow, and fifteen pounds to each orphan. Of the Gloucester festivals, from 1790, we have a pretty accurate record, and find that, of the twenty-four meetings which took place from that year to 1859, only six, or just one-fourth, have shown a surplus; and that the deficit (which is made up by the stewards) in 1832 exhibited £1,400, and in 1841, £1,547 on the wrong side of the balance sheet—such loss in each instance having to be made good by half a dozen stewards. By this time the policy of increasing the number of stewards must have become apparent; for, in 1844 there were eight, which number has gone on augmenting until now we find, at this meeting, no less than fifty-four noblemen and gentlemen coming forward as guarantees, so that in the event of a deficit, the sum divided among so large a number would hardly be appreciably felt. Moreover, there is such an amount of confidence generated, that many are found who are willing to accept the office of steward for each succeeding festival—an additional advantage in the shape of the knowledge and business experience gained year after year, and the continued interest in all that concerns the well-doing of the meetings.

The present list is headed by the High Sheriff of the county, Sir G. S. Jenkinson, Bart., the Earl of Coventry, the Earl of Ellenborough, Lord de Saumarez, Lord Fitzhardinge, Sir Martin Crawley, Sir Lionel Duvell, Sir George Prevost, Sir Wm. Codrington, Sir John Seymour, &c., &c.; and includes the names of many county gentlemen of considerable local influence. Moreover, His Grace the Duke of Beaufort is President, while the Lord-Lieutenants of the three counties, and the Bishops of the three dioceses, officiate as Vice-Presidents of the meeting. Under such auspices, then, it is not surprising to hear that the sale of tickets has been unusually brisk, and that the plan of the reserved seats, both for morning and evening performances, exhibits a goodly array of places marked off as sold; the *Messiah* day, as usual, carrying off the majority, and the *Elijah* coming next in order.

Yesterday was devoted to rehearsals, Mendelssohn's *Hymn of Praise* and *Judas Maccabeus* being gone through at the cathedral in the morning, while in the evening, at the Shire Hall, Mr. Benedict's *Undine*, Verdi's *Cantata*, and Dr. Sterndale Bennett's *Exhibition Ode* were respectively tried with the band and chorus. The three choirs make no pretension to "monster" gatherings, wisely limiting the total number of the singers and players to three hundred, a force quite sufficient to give full effect to the oratorios, whose power is nowhere so fully felt as in these cathedrals, and more than sufficient for the Shire Hall (where the secular music is given), the orchestral space being largely absorbed by a large and not very handsome organ.

Within the last few years several important improvements to the cathedral have taken place; the removal of sundry buildings on the north side, planting the grounds, opening a thoroughfare round the east end, the rebuilding of the bishop's palace, and restorations at various points being amongst the most conspicuous of the external features. Nor has the interior been neglected. The massive pillars of the noble Norman nave, which for many years were disguised in thick coats of whitewash, to which time had superadded a no less thick coat of dirt, have been cleansed of their disreputable covering, the stone work redressed, and the whole coming out fresh and distinct as when it first left the mason's chisel. A magnificent window over the western entrance of the building (of which we gave a full description at the time of its erection) serves at once as a memorial to the virtues of the late Bishop Monk, and the

liberality of the Rev. Murray Browne, at whose expense it was undertaken.

Nearly the whole of the south aisle windows have been filled in with stained glass, and the north side will, in all probability, be similarly treated, the example being set in the first instance by the family of the Rev. Dr. Evans, for many years one of the most enthusiastic supporters of the music meetings, a window to that gentleman's memory being put in the cloisters some seven years since. The most recent addition has been the entire restoration of the east window, at once the largest and one of the most peculiar in England, occupying the entire space over the altar, there being no wall of any kind, but simply this enormous constructure of glass, with its light and elegant mullions, and graceful tracery, forming one of the most imposing sights imaginable. At a cost of something like £2,000, of which the stone work absorbed more than two-thirds, this vast surface has been presented to us in as nearly as possible its original state, the glass being fortunately in a wonderfully perfect condition, considering its extreme age and the thick encrustation of ages of dirt. Gloucester deserves no small share of the credit in the matter of these restorations, which are carried on solely out of a special perpetual fund, producing more than £1,000 a year, this sum having been created out of the caputal revenues by the able administration of the treasurer, the Rev. Dr. Jeune, who is also Canon of the Cathedral, and to whom the Gloucesterians are further indebted for most of the exterior improvements already hinted at, and all this performed without their being called upon to subscribe a single shilling, an example not unworthy of imitation in a certain large edifice which looms grandly over the metropolis—to quote the playful and original inuendo, not a hundred miles from St. Paul's.

Like everything else in this world, the festivals have had great opposition to contend with, and at one time a notable evangelical parson, then resident in the neighbouring town of Cheltenham, used regularly to hold forth from the pulpit, denouncing in no measured terms what he was pleased to consider the desecration of God's house. One grave and not unreasonable objection was the suspension of the regular daily worship, a difficulty which was met by holding full choral service with the united lay clerks every morning at 8 o'clock, a course which the present festival wisely maintains. This morning, however, the proceedings are somewhat different, the service commencing at half-past 10 instead of the earlier hour, and being followed by an oratorio at half-past 1, a proceeding which we cannot think otherwise than an entire mistake, and that our opinion is not an unfounded one, the poor attendance at the *Creation* has fully exemplified. True, the Cathedral was well filled at the service, to which, of course, there was no charge for admission, although places were kept for those who had taken tickets for the oratorios, but equally true was it that numbers of reserved seats, each representing a loss of fifteen shillings, were entirely empty during the performance of Hadyn's best known work. The prayers were intoned by the Rev. C. Clark, Precentor of the Cathedral; the first lesson being read by the Rev. Canon Harvey, and the second by the Rev. C. J. Crawley, one of the minor canons. The Lord Bishop of the diocese preached the sermon, taking the text from the 5th chapter of the Revelations, the 11th to the 14th verses:—"And I beheld, and I heard the voice of many angels round about the throne, and the beasts, and the elders: and the number of them was ten thousand times ten thousand, and thousands of thousands; Saying with a loud voice, Worthy is the Lamb that was slain to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing. And every creature which is in heaven, and on the earth, and under the earth, and such as are in the sea, and all that are in them, heard I saying, Blessing, and honour, and glory, and power be unto Him that sit-

teth upon the throne, and unto the Lamb for ever. And the four beasts said, Amen. And the four and twenty elders fell down and worshipped Him that liveth for ever." We have purposely given this text in extenso, as some of our readers might possibly be able to discover its relation to or bearing upon the charitable purpose for which the meetings are held. Whether any of the bishop's hearers could at all see the connection between the text and a sermon which alternately deplored the war in America, the distress in Lancashire, the prevalence of lust, and the crime of drunkenness, and finished without even a single allusion to the object which had drawn them together, is another thing, but to us the prelatie eloquence appeared to be wasted on an entirely different subject. The musical portion of the service included (of course) the inevitable Tallis, the well worn Croft, in a *Te Deum* and *Jubilate*, and the no less used anthem of Croft, "This is the day." In addition to the three Cathedral choirs, the lay clerks of Bristol, Salisbury, Winchester, Wells, &c., assisted, thus forming a choral body which, including nineteen trebles, twelve altos, eleven tenors, and fourteen basses, numbered fifty-six in all, and formed an imposing array in front of the orchestra. The mayor and corporation, preceded by the sword and mace bearers, attended in their robes, and, as we have already said, the church was very full, and one of the inconveniences of this "double" arrangement being that the crowd pouring out of the building was considerably impeded by numbers no less anxious to obtain admission for the oratorio, which was to commence little more than half an hour afterwards. Of the general performance of the *Creation* we can speak in favourable terms, band and chorus being quite *au fait* at their work, as might be expected from its thorough familiarity to all concerned. In the first and second parts Mlle. Titiens sang the soprano music, her clear and powerful voice producing a remarkable effect, although applause, as a matter of course, is unthought of in a sacred building, or, "With verdure clad," and "On mighty pens," would have received a warm demonstration. In the first and third parts, Mr. Montem Smith exerted himself with his usual commendable care, the mutual endearments of the "happy pair," which constitute the conclusion of the oratorio, falling to the lot of Miss Eleonora Wilkinson, one of the most pleasing, as well as of the most rising, of our young artists, and Mr. Winn, whose name is sufficient guarantee for efficiency. Mr. Sims Reeves, gave all his wonted expression to the favourite air, "In native worth," singing recitatives and concerted pieces with the same taste and finish that have contributed to rank him as first of tenors; while Mr. Weiss's powerful voice was heard to the highest advantage in all the bass music of the first and second parts. Mr. Amott, the Cathedral organist, wielded the conductor's stick; Mr. G. Townshend Smith, of Hereford, presiding at the organ. The attendance numbered between eight and nine hundred; the collection after the service giving £115 11s. 10d., and that after the oratorio only £52 14s. 8d., making a total of £167 16s. 6d. At first glance it might appear that despite the total inappropriateness of the discourse, a sermon was more effective for charitable purposes than an oratorio, but the fact is that five hours and a half—the time occupied from the commencement of the service to the conclusion of the *Creation*—is a little too much, and as the majority of visitors came from a distance, and probably have to return, dine, and dress for the evening concert, it is no wonder that the experiment of so closely combining the two arrangements should be a comparative failure. The weather, which has hitherto been magnificent, appears just now to have taken a turn in the other direction, as since the conclusion of the performance a steady rain has set in, and heavy clouds portend a wet night.

## GLOUCESTER, WEDNESDAY,

ALTHOUGH the attendance at the Cathedral yesterday was not so large as it might have been, the stewards should be well satisfied with the result, the difference in price more than compensating for the paucity of members, as the results of the first day are far in excess of any former meeting. At previous festivals the Tuesday was devoted to the Cathedral service, of which the musical feature was the invariable Dettingen "*Te Deum*," the overture to *Esther*, and a couple of anthems, these, together with a sermon, monopolising the day, the prices being 3s. 6d. and 1s. This time we have service and sermon, minus the Dettingen, &c., and an oratorio, to which the admission is 15s., 10s. 6d., and 3s. 6d., &c. If the sermon is an absolute necessity it would be better to have it at an earlier hour, as was done at Worcester two years since, when it formed part of the 8 o'clock service in the first day, and the oratorio commenced at the usual hour, and was attended by an auditory half as large again as that we had to record yesterday. Last night's concert was one of average festival dimensions and quality, lasting from eight till half-past eleven, and not comprising one single piece novel to London ears. To the Gloucesterians, however, the case was no doubt different, and neither length nor material in any way interfered with their enjoyment. The two important and, to the natives, most attractive features, were Meyerbeer's *Grand Overture*, and Verdi's *Cantata*, both composed for, but the former only performed at, the opening of, the Exhibition, for reasons long since patent to all who take interest in such matters. An excellent band, led by M. Sainton, and including such well known names as the Blagroves, Lucas, Collins, Rowland, Pratten, Nicholson, Lazarus, Chipps, Harpers, &c., is undoubtedly capable of performing anything set down for them, and if neither Meyerbeer's Overture nor Verdi's *Cantata* was as satisfactory as could be desired, the fault did not lie with the body of instrumentalists, all of whom were not only thoroughly competent, but perfectly versed in the music before them. We would willingly have dispensed with the etiquette which places the local organist in a post for which he can hardly be qualified, as it is neither natural nor reasonable to expect that a gentleman, who but once in three years assumes the baton, can possibly be in a position to direct those who are so much more familiar than himself with the business in hand. At the morning performances this is perhaps less conspicuous, as novelties are seldom, if ever, produced, and the *Messiah*, *Elijah*, *Creation*, &c., are by this time tolerably understood, even in the most remote provincial towns; but at the evening concert, not only such pieces as those to which we have alluded, but the accompaniments to vocal or operatic selections, are frequently marred through a want of understanding between conductor, band, and singer. The latter, who is in front of the former, taking the time to which he has been accustomed, while the *chef d'orchestre* is industriously misdirecting the instruments to the manifest disadvantage of the general effect. Much better would it be to resign the command to more practised hands, and, with M. Sainton in the orchestra, the difficulty of finding a substitute would not be great. A selection from *Acis and Galatea* including "Hush! ye pretty warbling choir," "Love in her eyes sits playing," "O ruddier than the cherry," and "The flocks shall leave the mountains," gave most unqualified pleasure, as may be readily understood when such singers as Miss Eleonora Wilkinson, Mr. Sims Reeves, and Mr. Weiss are concerned. The thorough unity of voice and instrument, exhibited by Mlle. Parepa and M. Pratten, in "Lo! here the gentle lark," was remarkable. In the course of Verdi's *Cantata* our musical readers will remember that our own National Anthem is introduced. No sooner were the familiar strains heard, when that loyalty which is so conspicuous a feature in the character of every Englishman, at

once prompted all to rise with looks reverent as if they were performing an act of solemn worship. Presently, however, the Mar-seillaise (which certainly is not just now the national air of France, whatever Signor Verdi may say) makes itself heard, when down sits the audience suddenly; after the Italian air, "Le God save," as our lively neighbours call it, is resumed, when once more up rise the hearers, and will not resume their seats until the end of the *Cantata*. Although far from perfect, the performance of Beethoven's overture to *Egmont*, was, on the whole, the best instrumental display of the evening, yet scarcely eliciting a hand of applause, such compositions, perhaps, not being to the taste of the elite of the cheese county. M. Sainton's *Fantasia on Scotch Airs*, however, once more enlivened the audience, who would have gladly encored the talented French violinist, had he not declined the honour by simply returning to bow his acknowledgments. A highly favourable impression was also created by Mad. Laura Baxter, whose fine voice gave great effect to Mercadante's *Se l'abbandoni*, as well as doing good service in Leslie's trio, "Oh Memory," and the canon, "Il cor e la mia fe," from Beethoven's *Fidelio*. What can we tell our readers of how Mad. Sainton Dolby sings the "Cangio d'aspetto," or Virginia Gabriel's ballads, by the same artist, or what can we say of Mlle. Parepa's rendering of the *Dinorah* Shadow Song? Mr. Weiss did well to revive the song, "Hark, ye Soldiers," from the too seldom heard opera (one of Balfe's best, by the way) the *Castle of Aymon*, and was rewarded by something more than the usual round of applause. A new and elegant ballad, from the facile and accomplished pen of Mr. Howard Glover, composed expressly for Mlle. Titiens, was most favourably received, and would have been gladly heard again by many in the room. These, together with an air from Verdi's *Lombardi*, Dr. Arne's "Now Phœbus sinketh in the west," by Mr. Winn, the duet, "Pronto io son" from *Don Pasquale*, and Mozart's *Figaro*, which was worthy of a better place than the last in the programme, constituted the remainder of a concert which might have been so much the more advantageously shortened, inasmuch as it was to be followed by a ball, to which, no doubt, many stayed, and "chased the hours with flying feet."

The gloomy forebodings of yesterday evening, as to the weather, were verified, for the rain has come down in torrents since our last writing; fortunately the time selected for the downfall was very late at night, or strictly speaking, very early in the morning. Grey and misty day-break has been succeeded by a most glorious sunshine and a pure unclouded sky, throwing up every line of the delicate tracery and airy pinnacles of the splendid old Cathedral tower—one of the most perfect, as it is one of the most striking of its kind in England—and making everything and everybody look bright and gay. At this moment, too, the Cathedral bells are ringing their merriest; carriages and four, carriages and pair, private omnibuses, and vehicles, all bearing a more or less aristocratic stamp, are dashing up the College Green, and carrying off their charge, which seems to comprise the best looking and most fashionably attired ladies of the county, all, too, repeating the remark to each other (which for once in a way verifies the adage that "what everybody says must be true") "What a very fine performance." And so, indeed, it has been, and seldom have we more thoroughly enjoyed anything than *Elijah*, as it has been this day given in the Cathedral. Neither the seven hundred (including sixteen double basses) at Exeter Hall, with its miserable approaches, its stifling atmosphere, and general aspect, so eminently suggestive of May meetings, nor the Crystal Palace, with its bright fairy like roof, its flowers, its statuary, its many attractions, and its four thousand performers, can compare to the effect produced by the compact and efficient band and chorus of three hundred, as heard in the Norman nave, imposing in its solid simplicity, and contrasting so finely as it does with the most highly decorated

choir, and its silvery altar window, in all its pristine purity. The light falling through the stained glass, the west window gorgeous in colour, surmounting the tiers of heads in the gallery, which fronts the orchestra, and above all the inspired numbers of Mendelssohn's sublime master-piece, all combine to make an ineffaceable impression, and dull, indeed, must be the sense of any who left the building unimpressed by the scene or untouched by the music. If we felt it our duty to withhold commendation for the general conduct of last night's concert, we can with all the greater justice make the *amende* to Mr. Amott, for the really admirable manner in which he directed his forces in *Elijah* this morning. Not only were the respective times correctly taken throughout, Mr. Amott merely adopting the medium course, and neither following the example (of which we have such frequent instance in London) of accelerating the speed, with the mistaken notion of increased brilliancy, nor of dragging the time, as has been generally the case with the conductors of the festivals of the choirs. Taken altogether, it is hardly too much to say that this was one of the most unexceptionable performances of *Elijah* ever heard; and although the double quartett, "For he shall give his angels," was not quite as steady as it might have been, and once or twice a slight want of sharpness in the attack might have been perceptible to the hypercritical, still, these were but as spots on the sun, upon which it would be as idle as unkind to dwell. With one exception the solo parts were divided; this arrangement, we presume, being consequent upon having a "double company" of vocalists. In the first part, Mlle. Parepa and Miss Wilkinson were the sopranos, Mad. Laura Baxter the contralto, and Mr. Montem Smith the tenor; thus, to the last named gentleman was assigned the lovely air, "If with all your heart," which he sang with much artistic taste and expression; to Mlle. Parepa the pathetic duet which records the raising of the widow's son, and the no less dramatic scene leading up to that marvellous and triumphantly sublime climax which concludes the part. Slightly nervous at the first (this we believe being her first appearance at these festivals), Mad. Laura Baxter delivered the touching air, "Woe unto them," in such a manner, as not only to disarm criticism, but to please the most fastidious. Mlle. Titiens confirmed the deserved reputation which she has so rapidly acquired as an oratorio singer, who not only has a magnificent voice, and a perfect knowledge of its use, but adds to these a degree of feeling and intelligence as rare as it is invaluable. To have sung "Hear ye Israel" more fervently than it was rendered by the great Teutonic songstress would have been simply impossible, and the effect produced upon all hearers was commensurate with the means employed; while in the "Sanctus" her voice rang out clear and sweet above all, and perhaps to this it was owing that a majority of the audience rose to their feet and remained standing—an observance to which we are only usually accustomed in the "Hallelujah Chorus" of the *Messiah*. Mad. Sainton Dolby's name is so identified with the exquisite air, "O rest in the Lord," that one would hardly expect to hear it from any other singer; and again, in the Jezebel recitatives, where she incites the people against the prophet, Mad. Sainton's declamation was no less impressive; while in the trio, "Lift thine eyes," Mlle. Titiens and Mad. Laura Baxter taking the other parts (the trio being usually allotted, by the way to two sopranos and one contralto), the combination was nothing short of perfection, and fortunately, no manifestation of applause being possible; the succeeding chorus, "He watching over Israel," was heard in uninterrupted succession, as it should always be. Mr. Sims Reeves, who takes as much pains with recitatives (which are usually considered ungrateful work for a singer), as with the most telling airs, fairly outshone himself in "Then shall the righteous," as the mute looks of admiration, and subdued murmurs which followed most clearly showed. Mr. Weiss sang in both parts, the character of the prophet being most properly confined to one singer,



and not divided as in the other instances; an arrangement unobjectionable in the one case, but totally indefensible when applied to the representative of Elijah. Never has our talented *basso* more worthily sustained his reputation than by his singing this day, investing the part as he does with a degree of earnestness and dignity thoroughly befitting the occasion, and singing from first to last as if he really felt the music, a secret that but too few vocalists seem to understand. Before dismissing the subject, we cannot help once more alluding to a subject which has so often met with reprehension at—our pen—the detestable practice of people leaving before the conclusion of the part; notably, while the chorus was proceeding, "Thanks be to God," which many of them seemed to interpret as a sort of grace before meat, if we may judge by the hurried manner in which they rose and thronged to the doorways with as much anxiety, and as little reverence, as if only five minutes, instead of something like three quarters of an hour, were allowed for lunch time. It would be well if the committee would take a hint from the Monday Popular Concerts, and print on tickets and programmes a request that the audience would not leave their places until the conclusion of either division. The numbers present amounted to 1,326; and the collection to £176 16s. 2½d., which sum includes the Worcester contribution, now increased from £60 to £61 10s., owing to the surplus there in 1860.

## GLOUCESTER, THURSDAY.

LAST night's concert may be briefly dismissed, presenting but little feature for remark. The entire first part was devoted to Mozart, commencing with the overture, and concluding with the finale to *Il flauto magico*, and embracing excerpts from *Figaro*, *Idomeneo*, *La Clemenza di Tito*, and *Il Seraglio*: Mlles. Titiens, Parepa, Wilkinson, and Laura Baxter, Messrs. Sims Reeves, Montem Smith, and Signor Bossi, being the vocalists. As on the previous evening, two of the Exhibition compositions were performed. It would, perhaps, have been as well to have added Auber's contribution to Dr. Sterndale Bennett's *Inauguration Ode*, and so have afforded the Gloucesterians an opportunity of hearing the whole of the music written for the opening of that much abused structure at South Kensington. The fates, the stewards, or the conductor, whichever of the three may happen to have the ordering of these things, however, ruled otherwise, and the sparkling work of the ever fresh and genial composer of *Fra Diavola* and *Masaniello* has not blessed the ears of the inhabitants of the "fayre citye." The Cambridge Professor's music, so aptly fitted to the Poet Laureate's words, fared, however, but indifferently; the execution being for the most part coarse and unsteady, the light and shade, so necessary in a work of the kind, being "conspicuous by its absence"—*ergo*, the less said about it the better. Far more satisfactory was the succeeding overture to *Der Freyschutz*, where the band, taking the matter pretty well in their own hands, honourably distinguished themselves "par consequence." A resolution which the stewards had come to, on the subject of encores, was ruthlessly broken through by the audience, who would not rest content with Mr. Reeves's merely returning to the platform after Mr. Lake's charming song, "Summer is sweet," but kept up a call so long, loud, and persistent, that persistence would neither have been possible nor courteous, and the song was repeated, to the intense delight of all present. Mlle. Parepa's clear, powerful voice and facile execution made a marked impression in Auber's air from *Le Serment*, which, although so frequently heard in London, was evidently new to these parts. To praise Mr. Weiss for his singing "The Wanderer," or Madame Sainton Dolby in Mr. Oakley's "Break, break," and Henry Smart's "Lady of the Lea," would be more than a twice-told tale, and to say that Mlle. Titiens and Mr. Sims Reeves sang the duet from *Lucia* "Egli m'odia," is quite sufficient for our musical readers. Weber's quartett, "Over the

dark blue waters," and Mendelssohn's *Wedding March* concluded the concert, at a rather more reasonable hour than that of the preceeding night. This evening, Benedict's *Undine* will be the novelty.

Less familiar, but not less difficult than *Elijah*, is Mendelssohn's *Lobgesang*, or *Hymn of Praise*, which, we need hardly remind our readers, was written for the festival held at Leipsic, in 1840, in honour of Guttenburg, the inventor of printing. To hear this magnificent inspiration in a cathedral is worth travelling twenty times the distance from London, for nowhere do the noble harmonies of Mendelssohn make themselves felt as in a sacred building. Fortunately, too, the performance of this morning was as nearly as possible unexceptionable; the first and last choruses (abounding as they especially do in difficulties) were occasionally somewhat unsteady, although not to an extent sufficiently appreciable to cause any serious detriment to the enjoyment of the work as a whole. But one thing was wanted to make it complete, and that was Mr. Sims Reeves, who has so completely identified himself with the tenor music, that to hear any one else sing "Watchman, will the night soon pass?" is a drawback of no slight character. Mr. Montem Smith, who sustained the tenor part, is careful and conscientious, but, unfortunately, he has not the physical resources at his command, and so, despite his most praiseworthy efforts, must necessarily fail to produce the effect to which we have been accustomed. Mlle. Parepa has, both in the sacred and secular music, made a strongly favourable impression here, and in the *Lobgesang* well maintained her position. To Mendelssohn's glorious Hymn, which, with musicians, fairly divides the palm with *Elijah*, of being unapproached and unapproachable, succeeded a selection from Handel's *Judas Maccabæus*, in which the most remarkable points were the singing of Mlle. Titiens in "Pious Orgies, and "From mighty kings," her full resonant voice telling wonderfully through nave, choir, and aisles of the cathedral. Mr. Weiss never sang "Arm, arm, ye brave," or "The Lord worketh wonders," more finely. Mr. Sims Reeves, who alone of any artist, native or foreign, can sing such songs as "Call forth thy powers," and "Sound an alarm," both producing an almost electrical effect, and causing in the hearers such a disposition to applaud vehemently, that nothing but the fact of their being within a sacred building could alone restrain. Nor must Mad. Laura Baxter be overlooked, for the little which fell to her share; the duet, "O never bow we down," the air, "Father of heaven," and recitative, "From Capharsalama," were, one and all, sung in such a manner as to deserve unqualified commendation, and in the present dearth of anything like contralto voices, an organ like that of Mad. Laura Baxter is invaluable, and we have little doubt but that at future festivals we may again have occasion to speak as highly as we have this time done of the abilities of this lady. After Mendelssohn's elaborately written *Lobgesang*, the choruses of *Judas Maccabæus*, present but little difficulty, and we need hardly specify anything in particular, although, perhaps, "Fallen is the foe," and "We never will bow down," were the best sung and most highly effective. The selection day has usually the least numerous attendance, but we think the stewards have but little reason to complain, the reserved, gallery, and aisle seats being generally well filled; the total number amounting to 1070, and the collection to £157 3s. 2d. Friday is always looked upon as the crowning day of the meeting, and by what we hear of the disposal of tickets, to-morrow should be a bumper. The early morning services, sustained by the same choral bodies mentioned on Tuesday, are generally well attended. Yesterday the service was Bryce in A, the anthem Gosse's "Praise the Lord;" this morning, Rogers in D, with "Blessing Glory," of Bach, for anthem. The weather, although not so brilliant as yesterday, still remains fine, and there is every prospect of its continuation.

## NOTICES.

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## The Musical World.

LONDON: SATURDAY, SEPTEMBER 13, 1862.

THE musical public—at least the London musical public—at least that part of the London musical public that takes an interest in operatic matters—at least in national operatic matters—knows, or should know, that a new national operatic company, entitled “The English Opera Association (Limited),” has been set on foot for some time, and has been only awaiting the favourable moment to commence operations (no pun). That favourable moment, whatever it may be, has, we are assured, now arrived, and the executive committee have entered into negotiations with Mr. J. H. Mapleson, for Her Majesty’s Theatre, where it is intended the English Opera Association shall hold its inaugural season, or, as may be, carry on the campaign for some subsequent seasons, until such time as they may be enabled to build themselves a new theatre, as has been proposed and contemplated, or until they may obtain possession of Drury Lane, which likewise has been proposed and contemplated. Of the specific doings of the Association, we know little or nothing. We are told that Her Majesty’s Theatre has been secured, that Mlle. Titiens will be prima donna, that Mr. Henry Leslie is appointed conductor and musical director, and that business will commence before Christmas. This information is just sufficient to stimulate curiosity—no more. We want to know upon what principle the new company is conducted; who is to assist Mlle. Titiens, and in what undiscovered country native singers have been sought and found; and why, with another National Opera already established, the Association should be originated at all.

In the prospectus published some time since, we were informed that “The English Opera Association is founded for the purpose of establishing a National Institution to produce and maintain on the English stage, in an effective and complete manner, the works of native composers, and likewise English adaptations or translations from the French, German, Italian, and other schools.” We are also instructed that “fostering and encouraging a love of musical performances is the main object of the founders of the association; and it is to be hoped, ere long, that England will be freed from the stigma of encouraging the music of every country but her own.” It is strange indeed that the members of the executive committee, whose names might be fairly accepted

as pledge for at least a knowledge of what was passing around them, should never have heard that a national operatic company, denominated the Royal English Opera, had already existed, and was now in its seventh year, performing at Covent Garden; that its objects were precisely similar to those of the English Opera Association; and that even these objects were in a great measure being carried out. Surely the committee would not have sanctioned the publication of the sentence in which it is hoped that England will be freed from the stigma of encouraging the music of every country but her own, if they had known anything about the transactions of the Pyne and Harrison company since its inauguration in the Lyceum Theatre seven years since. Did it not open with a new opera by Mr. M. W. Balfe, who, we must inform the Committee, is a veritable English, or Irish, composer? Did it not adhere almost exclusively to English composers at the commencement, and has it not adhered almost exclusively to them ever since? Have not the changes been rung on the compositions of Messrs. Balfe and Wallace, (Mr. Vincent Wallace, we must also inform the Committee, is a veritable English, or Irish, composer) until the public would have been thankful for any modulation into the Italian or German repertory? But Miss Pyne and Mr. Harrison did not pin their faith absolutely to Mr. Balfe and Mr. Wallace. The works of other native composers—Messrs. Howard Glover, Alfred Mellon, Henry Leslie, and George Linley, to wit—brought forward, disproves the encouraging of every music but English music, and testifies in a manner quite unaccountable to the ignorance of the executive committee of the English Opera Association. For our parts, we do not clearly understand the drift of the New Operatic Company, unless it be to set themselves up in direct opposition to the Royal English Opera. And to do that, whence are the singers to come? It may be true that Mlle. Titiens is secured, although the engagement of a German as *prima donna assoluta* would detract greatly from the boast about the employment of native talent; but one singer, however eminent, will not constitute a company, and the “*moi et mes poupées*” system is long exploded. Will Mr. Sims Reeves be induced to lend his powerful co-operation? If so, no doubt the Association will be able to make a splendid start. The great tenor and great soprano in conjunction might command all London. But how if Mr. Reeves refuse? Who is to supply his place? Who is to be first tenor? And having procured the tenor, where look for basses? And having found basses, where seek for a contralto? The formation of a company of native artists who would do no discredit to the stage is, just now, simply impossible. Upon what then can the new Opera Association ground its hopes? If foreign singers are to be made use of, then the prefix of “national” or “English” becomes a snare, a mockery, and a delusion, and had better be expunged entirely.

We have no great faith in the management of theatres, dramatic, or lyric, by a company, and fear that this, like other companies, may merge into a *clique*—its natural resolution. Without one authoritative head endowed with despotic powers, no enterprise of this kind has ever, to our knowledge, succeeded. If “too much cooking spoils the broth,” be an incontrovertible axiom applied to the culinary art, “too many counsellors destroy success” would be as applicable to theatrical governments.

That London is able to support two English operatic establishments, we believe. Why should it not, seeing that Paris possesses three national institutions? That competition would be beneficial to composers and artists, there is not a



doubt. The new company, therefore, notwithstanding the expression of our fears, has our best wishes for its ultimate success; and nothing would please us more than to be obliged to retract all we have advanced above in support of the probability of a failure.

THE reputation which the Germans enjoy for conscientious research and indefatigable industry in historical matters, has received fresh corroboration from the thematic catalogue of Mozart's Works, by Dr. Ludwig Ritter von Köchel. The full title of this production is—"A chronologically thematic Catalogue of Wolfgang Amadeus Mozart's complete Works. With a list of those compositions which are lost, incomplete, doubtful, or merely attributed to him. By Dr. L. R. von Köchel, Leipzig, Breitkopf, and Härtel, 1862. XVIII., and 551 pages large quarto.\* The book is dedicated to Professor Otto Jahn. Herr von Köchel began his task long ago, and submitted the portion he had finished to Herr Otto Jahn, when the latter was setting about his own work, without either of them having been previously aware of the other's intention. In his dedication, the author says: "Agreeing with me as to the plan, and the portion already completed, you placed at my disposal a mass of invaluable materials in a manner which no acknowledgements can repay." During the further continuance of the work, also, Jahn gave practical proofs of his interest in it. After an ample preface, the contents of the book are divided into two parts, being very unequal in extent. The first comprises the summary of the complete compositions according to their class and number (p. 1-24); and the second, the chronological catalogue of the complete compositions (p. 25-496). In the latter lies the gist of the whole work. An appendix (p. 497-531) gives us a list of those compositions designated on the title pages as "lost," etc. The book concludes with a copious list of names and productions, and another of the words. The first summary is very judiciously compiled; indeed, the execution and arrangement of the entire book are excellent, the ease with which every detail can be found leaving nothing to be desired. In this respect the publishers also have greatly distinguished themselves, and, moreover, by the splendid way in which the book is got up, have erected a monument worthy of a master. The first part, then, contains the series of completed works of each various class in continuous small numbers, as, for instance, "Masses, No. 1-20; Symphonies, No. 1-49, etc.;" the themes are here given only in two bars of music, with the tempo, on one system. We are referred, however, to the chronological index by a larger (thick) number before each one, thus: "Requiem 20, 626." Thus this first part furnishes us with an idea of Mozart's labours generally, and, at the same time, of his productions in each separate branch of his art, while the reference to the second part shows us what he did at the various periods of his life. And what a result does its summary disclose? It displays:—

|       |  |    |
|-------|--|----|
| I.    | Masses . . . . .                               | 20 |
| II.   | Litanies, Vespers . . . . .                    | 8  |
| III.  | Offertories, Kyries, Te Deums, &c. . . . .     | 40 |
| IV.   | Organ Sonatas . . . . .                        | 17 |
| V.    | Cantatas with orchestra . . . . .              | 10 |
| VI.   | Operas, Theatrical Serenades, &c. . . . .      | 23 |
| VII.  | Airs, Trios, Choruses with orchestra . . . . . | 66 |
| VIII. | Songs with Piano . . . . .                     | 41 |
| IX.   | Canons for 2-12 voices . . . . .               | 23 |

\* See the Niederrheinische Musik-Zeitung.

|        |  |    |
|--------|--|----|
| X.     | Pianoforte Sonatas and Fantasias . . . . .                   | 22 |
| XI.    | Pianoforte Variations . . . . .                              | 16 |
| XII.   | Pianoforte Pieces, Rondos, &c. . . . .                       | 23 |
| XIII.  | Pianoforte Compositions for 4 hands and 2 pianos . . . . .   | 11 |
| XIV.   | Pianoforte Sonatas and Variations with Violin . . . . .      | 45 |
| XV.    | Pianoforte Trios, Quartets, Quintets . . . . .               | 11 |
| XVI.   | Violin Duets and Trios . . . . .                             | 6  |
| XVII.  | Violin Quartets (also with one wind instrument) . . . . .    | 32 |
| XVIII. | Violin Quintets . . . . .                                    | 9  |
| XIX.   | Symphonies . . . . .   | 49 |
| XX.    | Divertissements, Serenades for various instruments . . . . . | 33 |
| XXI.   | Orchestral Pieces, Marches . . . . .                         | 27 |
| XXII.  | Dances for Orchestra . . . . .                               | 39 |
| XXIII. | Concertos for various instruments . . . . .                  | 55 |

A total of 626 works! If we now examine the compositions,—for instance, the Masses,—by the numbers referring to the chronological catalogue, we find that No. 1 belongs to the year 1768; Nos. 2 and 3, to 1769; 4 and 5, to 1771; 6 and 7, to 1772; 8, to 1773; 9 and 10, to 1774; 11, to 1775; 12, 13, 14 and 15, to 1776; 16, to 1777; 17, to 1779; 18, to 1780; 19, to 1783; and 20 (the *Requiem*), to 1791. The continuous numbers from 1 to 626 refer to the chronological order in which the works were written, from 1761 to 1791. Next comes the description of piece according to the voice or instrument for which it was written, thus, 550:

"Symphony for 2 violins—tenor, bass—1 flute, 2 oboes, 2 bassoons, and 2 horns. Mozart himself subsequently added 2 clarionets. Composed 25th July, 1788, in Vienna.—Mozart's Catalogue, 92."

Then we have the themes of each movement on two systems, in 4-6 bars, with the number of bars of each movement, according to the autographic MS., thus, in the case of this same G minor symphony:

"1. *Allegro molto*, 299 bars.—2. *Andante*, 121 bars.—3. *Minuet, Allegro*, with Trio, 84 bars.—4. *Finale, Allegro assai*, 306 bars."

At the end, are notices of the autographic MS. copies, editions, and arrangements, with remarks (historical and æsthetic, the last generally extracted from Otto Jahn). For instance, under the head of this same symphony:

"Autographic MS. in the possession of C. A. André, Frankfort, 2 scores, a, without 2 clarionets; b, with them. André, Catalogue 128, 53 leaves, with 100 written pages, oblique form, twelve-lined. When Mozart added 2 clarionets he wrote upon separate sheets a score for the two oboes and the two clarionets—as the former had to be modified. These pages belong to André's Autographic MS. 128. Editions, score, Leipzig, Breitkopf and Härtel (without clarionets).—Parts: the same publishers, Offenbach, John André—Arrangements, &c." (Here arises the question, whether, when the G minor symphony is now played, the above "separate score for the oboes and clarionets" is followed, as it indubitably ought to be. Are the "modified oboes" and clarionets in the edition of the parts published by André?—Remarks: (these contain an æsthetic eulogy from Jahn, and a notice of the error in the *andante*, discovered by Schumann).)

The reader will now be able to form a just notion of the contents of this catalogue. The first consideration before inserting each separate composition in the catalogue, was its genuineness; the second, its originality. In most cases its genuineness was proved by the existing autographic MSS. and Mozart's autographic catalogue, as well as by editions published under his own eye. When these were not to be found, the material reasons for belief in the authenticity of the work are given, though, of course, they had to be corroborated by internal evidence. Whatever was open to doubt has been cleared under the head of "doubtful," or "imputed." The term "complete," that is to say, finished, compositions, must not be taken in its strictest sense. Among these — and, most assuredly, with justice, — are included works of which Mozart wrote the principal portions, although he never put the finishing touch to them. In every such case it is carefully remarked how much of them is Mozart's

own. The greatest difficulty occurred in deciding the chronological order of the various compositions. The certain authorities for this were Mozart's own notes; first, in the autographic catalogue of his works, from the 9th Hornung (February), 1784, to the 15th November, 1791, published by A. André in 1805, and, corrected, by Offenbach, at Johann André's in 1828; secondly, Mozart's autographic headings upon the existing original MSS., the unrestricted use of which was most cheerfully accorded to the author by Herr Julius André; and, thirdly, the correspondence of the Mozart family, with announcements, &c., in the publications of the period, as well as similar notices, scattered here and there, although it is true, these are not entirely to be relied on.

In spite of the numerous authenticated dates, fortunately abundant, there remained a considerable number of compositions for which more uncertain evidence, such as, materially, the character of the handwriting, and, internally, the tenor and style of the work, had to be taken into account. How this has been done, we will allow the author himself to explain:—

"It appeared advisable to adopt five periods, of which, in order of time, we possess strictly marked characteristic pieces. I. Period 1761-1767, Boyish Essays (symphonies, concertos, pianoforte pieces). II. 1768-1773, Mozart, the Youth (*La Finta Semplice—Mitridate—Ascanio—Il Sogno di Scipione*—Litanies, Masses). III. 1774-1780, The Young Man (*La Finta Giardiniera—Il Re Pastore—"Miserecordias"*). IV. 1781-1784, The Mature Man (*Idomeneo, Die Entführung*). V. 1785-1791, The Master's Prime (Haydn-Quartets—*Figaro—Don Juan—Cosi fan Tutte—Die Zauberflöte—Titus—C major symphony—Requiem*)."

In each one of these periods, moreover, we might distinguish the commencement, the middle, and the end, and class any given composition accordingly. The date of those compositions, however, whose order has not been authentically settled, could be determined with a greater or less degree of probability. But, by a fortunate dispensation, the whole period of Mozart's prime is determined by his own catalogue, while the date before 1784 is, in all his most important works, settled as far, at least, as the year is concerned, by his autographic headings, or else in some other way. In the chronological catalogue, the total of works enumerated amounts to 626. Of these, 179 belong to the period after, and 447 to that before, the year 1784. Of the former, 170 are chronologically certain; and of the latter, 176, making together 346, so that there are 280 remaining which are, chronologically, not quite, or not at all, certain; being in the proportion of about 9 to 8. Of these 280 chronologically uncertain ones, the date of more than half has been fixed with great probability, so that it is really hazarded only in about a quarter of the total number of compositions. Before all such as are chronologically uncertain, an asterisk is placed to put the reader on his guard. That the author should not have allowed the absence of incontrovertible dates to prevent him from drawing up a continuous chronological series of the master's works, is something we cannot help approving, particularly as the asterisk prevents the reader from being misled. A highly interesting portion of the book, as relating to the amount of work performed by Mozart, is the catalogue of existing compositions *only commenced*. This catalogue is based mostly on autographic MSS. That, however, such is invariably the case, as stated in the preface, p. xvii., is not borne out by the catalogue itself, since many pieces are mentioned, on the authority of Nissen, Jahn, &c., with the addition: "Autographic MS. unknown." Among these pieces are the beginnings of twelve masses, or other church-compositions; five airs; thirty-nine sonatas, rondos, duets,

trios, and concertos for the piano; twenty-four trios and quartets for stringed instruments; eight for wind instruments; and ten for symphonetic movements. Most of the uncompleted autographic MSS. are preserved in the Mozarteum, Salzburg. The catalogue of the *doubtful* compositions comprises forty-six pieces, but many of these, as for instance ten symphonies, have never been published, and only their themes are known. Among the more important works in this class are the two masses in C major and E $\flat$  major, included in J. Novello's London edition, the pianoforte Sonato in C minor, published as Op. 47, &c.—Sixty-two compositions are given as suppositious." In addition to four masses (that in G, published as No. 7, by Simrock, Leipsic, as No. 12, by J. Novello—that in B $\flat$ , Peters, Leipsic, No. 7, J. Novello—and two "miss. brev." in C and G), there are a great many songs. The great merit of the book consists in its arrangement, which is admirably adapted to facilitate reference. Whether its compass might not have been reduced, and, consequently, its price diminished, is another question; both these objects might have been attained by the omission of the very numerous quotations from Otto Jahn's *Mozart*. Instead of the quotations, a mere reference to the work would have answered all the purpose. There are not many new observations. At p. 421 there is a statement of the price paid by Mad. Viardot to J. André's heirs for the autographic MS. of *Don Juan*—180 pounds sterling. This supplies a deficiency in Jahn, vol. IV., p. 363.

THE *Neue Berliner Musik-Zeitung*, in a recent number, gives a complete catalogue of the works of Gluck, accompanied by some observations alike instructive and interesting. As is patent to every one, Gluck had written, in the fashionable Italian style of the period, about fifty operas, the names of some of which have only lately been rescued from oblivion by recent researches, before he ventured to appear, at last, with his *Orfeo*, not only as an independent, but also as a *reformatory* composer before the public of Vienna, whose ear for real music had been spoiled by a system of musical titillation. From this date (1762) we may, as a rule, speak of genuine Gluckian music, because, thenceforward, the great and mighty figure of the real and inimitable creator of dramatic music stands before our eyes in its entirety and lofty grandeur. We append a catalogue of all Gluck's works, as far as we have been made acquainted by A. B. Marx's able researches, with their names, and hope that, by so doing, we shall help to direct general attention to the work of this distinguished writer on music, who has accompanied almost every detail with an exhaustive notice.

In the subjoined catalogue it should be premised that we have rendered the word "*Singspiel*," of the original "*Piece interspersed with Music*," and "*Festspiel*," "*Festive Piece*," that is, a piece written for some particular festival or commemoration, and entitled by the French, "*pièce d'occasion*."

- (?) *De Profundis.*
- 1741 *Artaserse.* Opera.
- 1742 *Demofonte.* Opera.
- Cleonee (Demetrio).* Opera.
- Ipermestra.* Opera.
- 1743 *Sifaco.* Opera.
- Artamene.* Opera.
- 1744 *Fedra.* Opera.
- 1745 *Il Rè Porro (Alessandro nel Sordie).* Opera.
- 1746 *La Caduta de' Giganti.* Opera.
- 1747 *Le Nozze d'Ercole e d'Ebe.* Festive Piece.
- 1748 *Semiramide Riconnasciuta.* Opera.

- 1749 *Tetide Quaternes Traette.* Serenade.  
 1749-50 *Telemaco.* Opera.  
 1751 *La Clemenza di Tito.* Opera.  
 1754 *Le Cinesi.* Festive Piece.  
*L'Orfano de la Cina.* Ballet.  
 1754-55 *Il Trionfo di Camillo.* Opera.  
*Antigono.* Opera.  
 1755 *La Danza.* Pastorale.  
*L'Innocenza giustificata.* Opera.  
*Les Amours Champêtres.* Piece interspersed with music.  
 1756 *Il Ré Pastore.* Opera.  
*Le Chinois poli en France.* Piece interspersed with music.  
*Déguisement pastoral.* Piece interspersed with music.  
 1758 *L'Île de Merlin.* Piece interspersed with music.  
*La fausse Esclave.* Piece interspersed with music.  
 1759 *A Cythère assié gée.* Piece interspersed with music.  
 (?) *L'Arbre Enchanté.* Piece interspersed with music.  
 1760 *Tetide.* Serenade.  
*L'Iroigne Corrigé.* Piece interspersed with music.  
 1761 *Don Juan.* Ballet.  
*Le Cadi O dupé.* Piece interspersed with music.  
 (?) *Le Diable à Quatre.* Piece interspersed with music.  
 1761 *Il Trionfo di Clelia.* Opera.  
 (?) *A scene from Bérénice.*  
 1762 *On ne s'avise jamais de tout.* Piece interspersed with music.  
*Orpheus.* Opera.  
 1763 *Ezio.* Opera.  
 1764 *La Rencontre imprévue.* Operetta.  
 1765 *Il Parnasso Confuso.* Festive Piece.  
*La Corona.* Festive Piece.  
 1767 *Alceste.* Opera.  
 1769 *Paris ed Helena, Poologo delle Feste d'Appollo.* Festive Piece.  
*Aristeo.* Festive Piece.  
 (?) *Klopstock's Oden und Lieder.*  
 (?) *Hermannsschlacht.*  
 1774 *Iphigenia in Aulis.* Opera.  
 1777 *Arnida.* Opera.  
 1779 *Iphigenia in Tauris.* Opera.  
*Echo et Narcisse."*

## CLASSICAL v. POPULAR MUSIC.

To the Editor of the MUSICAL WORLD.

Sir,—Your leading article commencing, "A Gentleman," and the letter of a Manchester organist in No. 36 of the *Musical World*, are so full of truth that perhaps you will pardon the attempt of a humble member of the profession to trespass on your valuable time and space with the following, trusting that you will excuse any imperfections on account of his being a foreigner.

That publishers reject the MS. of any one but known composers, will not surprise those of the profession who have made the attempt to get their compositions published, and who, for the sake of getting it brought before the public, would gladly have accepted a number of copies in lieu of any remuneration for the copyright. It seems that no compositions of any kind will attract attention unless they are written by well-known authors. Even if a music-seller were to recommend a piece or song, the purchaser's laconic reply is: "I do not know the composer's name." This settles all further recommendation. As far as the publication of songs is concerned, I can well understand why a publisher has a natural fear of risking the publication, for unless the song is advertised in the newspapers as sung by some of our eminent artists, the sale will be comparatively small; but then of course the thing is to get it sung—a very expensive affair, as the publisher has to pay a high fee, besides the usual professional fee, to the artist for singing a certain composition, in order to give it publicity. Of this fact I have been assured by an eminent London publisher. Hence, of course, publishers sooner purchase the copyright of songs from operas, as no extra fee is payable for bringing it before the public.

¶ Permit me also to make a few remarks respecting the cause which, in my humble opinion, tends to lower the taste for classical music, instead of reforming it.—How is it that all our first composers who have at the same time obtained great popularity, never write sonatas or other pieces of a classical character for publication? Why is the public continually overwhelmed with transcriptions on every popular air (even "Dixey's Land," as introduced by one of our great composers and pianists in a concerto piece)?

Surely this cannot tend to improve the public taste; and even professors from the Royal Academy of Music set this example. What reply could possibly be given to a young student who has to undergo a thorough course of instruction in counterpoint and fugue if he were to

ask: "Are my years of study only for the purpose of understanding the rules which guided Bach, Mozart, Beethoven, &c., &c., in their compositions, and are these rules unworthy of imitation which made the works of these masters immortal? How is it that my own teachers do not imitate these great men, but set me examples of frivolous compositions? To all these inquiries there is one very explicit reply, viz.: that the public taste must be gratified, and that the remuneration of publishers is not to be ignored. Let us, however, hope that all our eminent professors are not *obliged* to be of a money-grasping nature, and for the sake of gain to contribute towards a style of music whose effects are but too well known. It requires a great deal of moral courage to refuse money where it is offered, as of course it still will be, for popular compositions, but the conscience of having assisted in purifying music will in the end repay a trivial loss.

I intend addressing you a letter next month suggesting a means of giving the young composer a chance of getting his works known, which, up to the present, does not exist, unless he risks the publication at his own expense, when, of course, it can only get a limited circulation among his own friends.

Trusting that I may not have said anything offensive to our eminent professors and composers, for whom I have the greatest respect, although I have not the pleasure of knowing them personally, I remain, yours respectfully,

A WELLWISHER.

## OUR NATIONAL OPERA.

To the Editor of the MUSICAL WORLD.

Sir,—Just as great things are looked forward to from a new national opera association, organised under rather favourable auspices, the old Pyne and Harrison administration steps forward and commences business with a company so strong, and arrangements so much more satisfactory than usual, that it appears a matter of regret that the success which will, no doubt, follow, should be interfered with by a second establishment. To be permanent, an English Opera House, like any other speculation, must be profitable. It may be argued that the English Opera at Covent Garden is not yet all that its admirers and supporters desire. Granted; but does it not possess a magnificent band and chorus, an extensive repertory of its own, and, in the present season, some of the very best artistes that the English stage can boast? It is true that a new company would probably include Mr. Sims Reeves and Madame Sherrington. There may be found some, as yet untried talent, to second these established artistes. There are, no doubt, now in England, singers who would prove greater acquisitions than the last new comers at Covent Garden, and that the Pyne and Harrison company cannot perform all the works of promise or merit that may be written for the English stage. But managers who can present in one week three or four different operas by the most successful English composers, supported by such able and experienced artistes as the Misses Pyne and Parepa, Messrs. Harrison, Santley, Corri, and Weiss, with others of more or less experience or promise, have a great chance of achieving a commercial success.

The Pyne and Harrison company have adopted the right course at last, and could it be possible for a moment to suppose that the means and the taste which belong to the executive committee of the new company might be added to the experience and established reputation and recommendations of the old one, there would be hope of a bright future for English Opera. With two establishments arrayed against each other, the footing which English Opera has of late obtained will be lost. When one house has succumbed, it will perhaps be found that the other is bankrupt.

ROBIN HOOD.

## THE REV. PHOCIAN HENLEY.

To the Editor of the MUSICAL WORLD.

Sir,—Could any of your readers favour me with information as to where the "Rev. Phocian Henley" resided. Some compositions (Psalmody) in MS., bearing his name, having come into my possession, which have certainly great merit, and are, I believe, entirely unknown at the present time. Yours truly,

September 10th, 1862.

R. ANDREWS.

MANCHESTER.—Mr. R. Andrews gave a concert in the Chorlton Temperance Hall, Grosvenor Street, on Monday evening, in aid of the Chorlton relief fund. Mr. Andrews was assisted by his talented young family, Miss Andrews, Miss Caroline Andrews (encored in two ballads, "The rising lark," and "Twas near the banks of bonnie Tweed"), Master A. Guilio Andrews, and Mr. John Andrews, as well as by Miss Flinn, who was encored in the "Golden Harp." The same compliment was also paid to all the vocalists, in a chorus by Rossini. Mr. R. Andrews' pianoforte performances were greatly admired. The profits of the concert, about £5, were handed by Mr. Andrews to the relief fund.



## CHERUBINI.

## V.

Cherubini owed his appointment as Director of the Conservatory mainly to the reputation he had acquired by his sacred compositions, especially the *Requiem*—for five voices and a full band—written by him for the anniversary of Louis XVI.'s death, and performed, for the first time, on the 21st of January, 1816, in the Cathedral of St. Denis. It was not repeated until February, 1820, when it was performed in the same edifice, at the funeral of the Duc de Berri, murdered on the 13th of the same month by the fanatic Louval.\* Eight months subsequently, a happier event for the royal family took place, namely, the birth of the Duc de Bordeaux, on the 29th September, 1820. In celebration of the child's christening, which took place on the 1st May, in Notre Dame, the festival opera, *Blanche de Provence ou la Cour des Fées*, was performed the same evening at the Tuilleries, and, the evening following, at the Grand Opera. The book was written by Théaulon and Bancé, and the music by Berton, Boiedieu, Kreutzer, Paer and Cherubini. It is now all forgotten, except the delightful cradle-song, by Cherubini, for three female voices in the chorus: "Dors, noble enfant," which still holds its place in the repertory of the Paris Conservatory, and has, also, lately been reprinted in Germany.†

The next work composed by Cherubini for an especial purpose was the Mass for the Coronation of Charles X. This work, however, is endowed with such a character of grandeur, that it will evermore remain a lasting monument of art, on account of the greatness and loftiness of its ideas, the depth of its conception, the nobleness of its expression, the richness and magnificence of its harmony and tone, and its brilliant clearness in all that relates to polyphony and harmonics. The coronation took place on the 29th May, 1825, in the Cathedral of Rheims. The composition of the music for the festivities was entrusted to Lesueur and Cherubini, solos being excluded by the agreement. The chorus at the performance consisted of 20 first, and 20 second sopranos; 28 tenors, and 28 basses, making altogether 96 singers; the instrumental portion was represented by 36 violins, 30 viols, violoncelles and double-basses, and 36 wind instruments and percussion instruments—making a total of 102, and a grand total of 198 artists, all of first-rate talent. The king entered the Cathedral to the strains of a majestic march. As the officiating Archbishop handed him the sword, the anthem "Confortare," by Lesueur swelled forth, and, during the preparations for the anointing, the anthem, "Gentem Francorum," by the same composer. During the seven different stages of the anointing, there resounded the choruses: "Unxerunt Salomonem," and "Vivat Rex, vivat in eternum." This was followed by the "Coronation March," while, at the moment the crown was placed upon the head of Charles X., the "Vivat Rex" was again heard, accompanied on this occasion by the full organ. At the same moment, and in accordance with ancient custom, a number of doves and other birds were let loose in the cathedral, the doors of the edifice were flung open, the people rushed in, the cavalry and infantry bands, stationed around the *Place*, struck up, the bells pealed, and the cannon roared. Simultaneously, a short "Te Deum," also by Lesueur, was sung.

This was followed by Cherubini's Mass, in which, besides the choruses, the "March at the Communion," one of the most lofty and genial pieces of instrumental music ever written, produced a wonderful impression. Johann Sebastian Bach's Mass in B minor, Beethoven's *Missa Solemnis*, in D major, and Cherubini's *Messe du Sacre*, are the three most brilliant stars in the firmament of sacred music. For the interests of the art, a consideration of the various phases in the development of sacred music from the time of the old Italians, and Netherlanders, down to that of Bach, and from him, through Haydn, Mozart, Hummel and his contemporaries to Cherubini and Beethoven, would be a highly useful undertaking. How great an influence was exerted by the spirit, which, sustained by the grand ideas of the time, sprang up in music during the concluding ten years of the last century, and the first thirty of the present, is proved by the two works in question of Beethoven and Cherubini, which were produced, quite

independently of each other at the same period, and yet which present so many points of resemblance in the treatment of the text, the lofty character of the musical thoughts, the way in which by means of broadly developed forms, these latter are fashioned into shape, and the employment of all available musical resources for the purpose of carrying out the object in view. The principal portions of Beethoven's Mass were performed for the first time in Vienna, on the 7th May, 1824, while Cherubini's work was executed at Rheims, on the 29th May, 1825; but Beethoven's was not printed till 1827, after Cherubini's. The same thing which had already happened to the two masters in the composition of the operas of *Faniska* and *Fidelio* was now repeated in another branch of the art; on both occasions, however, Cherubini had been the first, by his *Lodoiska*, in the operatic style, and by his *Requiem*, and the Masses in F and D, in the sacred style.

It is from the first few years of Cherubini's appointment as Director of the Conservatory that we must date the foundation of the Société des Concerts, which has preserved, until the present day, the reputation of having introduced to the French public the works, most admirably executed, of the German masters of instrumental music. The real founder of the Society was, as we well know, Habeneck,\* who was also its very heart and soul. Cherubini's share in the matter consisted in his having been the person who always advocated the public practice or displays of the pupils who had left the Conservatory, as well as of those who were still there, and, whenever they came to a standstill, always exerted himself to set them going again; furthermore, in his recognition of Habeneck's decided talent as a director, in consequence of which the direction of the concerts in question was entrusted to Habeneck, on the recommendation of Cherubini, Gossee, and Méhul, even under Sarrette; and lastly and chiefly on his supporting, with the whole weight of his own position, Habeneck's plan, and thereby rendering its execution possible.

As the establishment of the Société des Concerts in Paris not only marks an epoch in the history of music in that capital, but is likewise of importance for the propagation and the artistically perfect execution of German music, we have already described its origin at length, in Nos. 20 and 21 of the series of this paper (the *Niederrheinische Musik-Zeitung*) for 1860, taking as our authority the *Histoire*, etc., by A. Elwart, quoted in the foot note. All that is now requisite is for us to adduce, from the same work, the proofs of Cherubini's energetic co-operation. At page 62, *et seq.*, we read: "When Cherubini was informed of the plan by Habeneck, he agreed to the request that he should obtain the authority of the Minister with a degree of warmth which does honour to his memory." "The Minister, M. de Larochefoucault, assented to Cherubini's proposals," and the decree of the 15th February, 1828, permitting the establishment of the Concerts, commences: "At the request of the Directors of the *École Royale de Musique*, we have resolved, &c., &c." and Art. 9 charges him with the execution of the decree. The statutes of the Society contain, at the very beginning, the words: "With the agreement of the Director of the School of Music." He was chairman of the administrative and executive committee (p. 98), and it was at his order, and strictly according to his directions, that the moveable platform, rising step by step, was built just as it now exists.—Cherubini knew very well that Habeneck's object was the performance of the works of Beethoven. Had he entertained so mean an opinion of the latter as he is reported to have entertained, he certainly would not have promoted and arranged the whole affair with the zeal he did, as, in other things relating to the Conservatory, he adhered to his own opinion with great firmness, or rather stubbornness. Thus, for instance, he prohibited the young ladies of the School of Music from taking part either in

\* It will be remembered that the dagger of the assassin struck down the Duke on the steps at the grand entrance to the Opera-house, as his Royal Highness was accompanying his wife to her carriage. It is not so well known that the then Archbishop of Paris, Monseigneur de Quelen, consented to administer to the dying man, who had been carried into the manager's room, the last consolations of religion, only on condition that the house should be pulled down. The Opera was first removed to the Salle Favart, and then inaugurated on the 19th August, 1821, in the building in the Rue Lepelletier, where it still is, since the works have only just been commenced for the erection of a new Opera-house, on the Boulevard des Capucins, opposite the Rue de la Paix. See *Architectonographie des Théâtres*, par Alexis Donnet et Meizzi, continued by Kaufmann.

† By C. F. Paters, Berlin and Leipzig, with pianoforte accompaniment, and a German translation of the words. Price, 12½ Neu-Groschen.

\* François Antoine Habeneck was born on the 23rd January, 1781, at Mezères, where the regiment to whose band his father, a native of Mannheim, belonged, was then in garrison. He turned out an infant musical prodigy, and gave concerts as a violinist when only in his tenth year. In 1814, he carried off the first prize for violin playing at the Conservatory, and was patronised by the Empress Josephine, who made him an annual allowance of 12,000 francs. He soon afterwards entered the orchestra of the Grand Opera, as solo violinist, with Rud. Kreutzer. His talent as a conductor was developed by his conducting the practice of the pupils at the Conservatory from 1806 to 1816. On one of these occasions he caused Beethoven's Symphony in C major to be played for the first time in Paris. Being afterwards appointed director of the Concerts Spirituels, got up by the management of the Grand Opera, he endeavoured to have the Second Symphony performed, but, instead of the *Adagio*, which the band unconditionally rejected, he was obliged to interpolate the *Andante (Allegretto)*, of the Seventh Symphony in A, which was encores at the very first performance. From 1821 to 1824, he was director of the Grand Opera, while Kreutzer was conductor. From 1824, he took Kreutzer's position, and was, at the same time, appointed professor of a violin class established expressly for him. The Conservatory Concerts began in the year 1828. On the 31st October, 1846, he retired from the Opera and the instruction of his class. He conducted the Concerts for the last time on the 16th April, 1848. Nine months afterwards he died, on the 8th February, 1849.—*Histoire de la Société des Concerts*, par A. Elwart, Paris, 1860.

the solos or choruses of the smaller concerts (Concerts d'Emulation) given by the young artists, and concerts which Elwart conducted from 1828 to 1834. The fair pupils were only allowed to play publicly the piano and harp, while the band might execute nothing but compositions of the pupils. Despite all the representations of the most celebrated professors, Cherubini adhered immovably to these regulations (Elwart, p. 126).

If we look through the Conservatory concert bills, which are given by Elwart from their beginning down to 1860, we shall nearly always find Beethoven and Cherubini together, the former as representative of instrumental, and the latter of vocal music.

(To be continued.)

## VIEUXTEMPS AT ANTWERP.

(By an Antwerpian.)

It may truly be said that the greatest piece of musical good fortune that could fall to the lot of any lover of the art was ours on Sunday and Monday, when we were present respectively at a quartet meeting, where Vieuxtemps held the first violin, and at the concert of the "Dames de Charité," when the great artist played four times. As we said, on the occasion of the concert given by the Royal Society of Harmony, Vieuxtemps is, in our opinion, the most perfect artist we ever heard; his bowing, tone, correctness, style, vigour, and sentiment, possess a magisterial breadth, a grandeur of perfection, bordering upon the sublime. To these eminent qualities, moreover, which distinguish him as an executant, Vieuxtemps, as a composer, unites others, no less exceptional, of originality, inspiration, and knowledge. He is a genius, nay, more, a great genius, in the most extended sense of the word.

Paganini, when Vieuxtemps was ten or eleven years old, was one day asked by the young artist to write something in the latter's album for him. We saw the album at the time, and, though we cannot answer for the complete exactness of the words, our memory at least recalls most faithfully the sense of the phrase Paganini wrote, and which was—"My dear young friend, you are the colossus destined to crush us all." Such was the prophecy which Paganini wrote down and signed with his own hand about thirty years ago, and which Vieuxtemps has actually fulfilled.

It is in the execution of quartets that the really competent amateurs can best appreciate the powers of the organisation and musical genius possessed by Vieuxtemps. Consequently, all our amateurs assembled last Sunday in the saloons of the Provincial Government, where Vieuxtemps was to perform a quartet by Haydn, a quartet by Mozart, a quartet by Beethoven, and, in addition to all these, Tartini's "Dream," that piece of musical devilry which he renders still more infernal by the way in which he complicates difficulties already quite sufficient to terrify the most skillful players, but which are rendered by him with a degree of ease that causes them to appear most natural and most simple.

What shall we say of the performance of the quartets? Every hand applauding enthusiastically has declared before us; it was sublime in style, spirit, and feeling. The listener hangs upon the performer's bow, and fears even to breathe, lest one of the pearls which fall from it, in a shower of gold, should be tarnished by his breath.

At Monday's concert, Vieuxtemps played those pieces which were new to us, his "Fantasia Impressionata," which, but for its form, might be cited as a genuine symphonic concerto, as far as regards the breadth of the style, and the development of the motives; the "Impromptu de Chasse," a perfect gem of charming coquettishness; and, finally, the "Transcription de Jerusalem," a real caprice of a great artist. As a "bouquet," Vieuxtemps treated us once again to his "Variations on American Motives," which are so original and poetic, the poetry, indeed, bordering upon ecstasy, when it is the composer himself who interprets and decks them up.

The whole evening was for Vieuxtemps a succession of recalls. From the orchestra to the very back of the room, everyone vied with his neighbour in applause; never did enthusiasm reach so high a pitch, and never was it so unanimous. Vieuxtemps might say: "His good city of Antwerp remains faithful to him, and continues happy and proud every time he condescends to allow her to hear and to applaud him."

We will pass quickly over the other portions of the concert. Everything pales by the side of Vieuxtemps; in addition to which fact, those who determined the programme, selected, unfortunately, monotonous, heavy, and slow vocal concerted pieces and solos. We must, however, thank Mad. Cuyper for her obliging complaisance in placing her valuable talent at the disposal of the fair organisers of the concert, and we must also mention the brilliant manner in which the chorus from the *Stabat Mater* was executed without accompaniment.—*Revue d'Anvers*, 20th March.

## The Operas.

### ROYAL ENGLISH OPERA.

On Wednesday Mr. Wallace's popular opera *Lurline* was performed for the first time this season, and introduced a new prima donna in the person of Miss Sara Dobson, whose debut on the English stage (more properly, perhaps, the London stage) was looked forward to with unusual interest and curiosity. Miss Sara Dobson came from Liverpool and Manchester with powerful recommendations. She had received her entire vocal instructions at the hands of the celebrated Mrs. Wood, (Miss Paton), and was reported to have great natural endowments, and to have been trained with the utmost care. Musically speaking, perhaps no better part could have been chosen for a *debutante* than that of *Lurline*, which absolutely, without meaning, causation, or the semblance of anything mundane in a histrionic light, is invested by the composer with an abstract beauty and reality, and is listened to, if not looked at, throughout with interest. Miss Sara Dobson's first vocal essay behind the scenes was extremely successful. The voice sounded full, mellow, and pure, and the intonation was all but faultless. When she entered on the scene, "robed in her garments of ethereal hue," as the poet Fitzball would say, she was greeted with loud applause, which would have encouraged one apparently far more nervous. She gave her opening song extremely well, and her singing revealed great facility, and an ever well-regulated shake. There was no doubt that an accomplished artiste stood before the audience, and one who could confront their scrutiny with little or no timidities. Miss Dobson was accepted by the public in a moment, and her success was never in doubt. She was applauded loudly, and frequently was recalled after each act, and summoned at the end to be received with enthusiasm. For our own part, we intend to withhold any more definite opinion until we have heard the new singer again. We trust that we may be mistaken, but Miss Dobson's voice appears to us to be a little overworn from extra exertion—as if its freshness had departed with straining. Nevertheless, we must say the upper notes are produced without effort, and are extremely clear and brilliant, and, after all, the want of freshness in the tones may have arisen from anxiety in the singer to produce her best effects. No doubt, Miss Dobson has unusual talents and acquirements, and promises to become one of the ornaments of the British stage. On Wednesday evening, however, we do not think she did herself entire justice. Her best effort was in the popular anacreontic, "Take this cup of sparkling wine," which she gave with infinite point and charming expression, eliciting an undeniable encore. Parts of the grand scena, "Sad as my soul," too, were excellent, more especially the melodious *Andante*, which could hardly have been delivered with greater suavity of voice, and with happier artistic effect. Of Miss Dobson's claims to be an actress, we cannot judge from her performance of "*Lurline*;" that she is easy and graceful, we may, however, assert, without fear of contradiction.

The cast differed in other important respects from last year. Mr. George Perren was substituted for Mr. Harrison in *Count Rodolph*; Miss Susan Pyne for Miss Pilling in *Ghiva*; and, unless our memory fails us, Mr. Patey for Mr. George Honey in the *Baron Truenfels*. Mr. Santley retained his original part of the *Rhineberg King*, and Mr. H. Corri that of the *Gnome*. Mr. Santley's singing was, perhaps, the distinctive feature of the performance.

On Thursday, "The Crown Diamonds" was given, with Miss Louisa Pyne as *Caterina*—one of her most finished performances—and Mr. Harrison as *Henrique*. Auber's exquisite opera was played most admirably, and received with immense applause. In no music does Miss Pyne exhibit to greater advantage than Auber's. Her singing is really incomparable in *Caterina*.

Last night, "*Lurline*" was repeated, and Miss Sara Dobson made her second appearance.

**MILITARY BAND-MASTER AND THE CONCERT PITCH.**—A notification has been received at Chatham garrison from the Horse Guards, in which it is announced that, by direction of His Royal Highness the Commander-in-Chief, military band-masters shall always take precedence over civilians on the occasions when regiments and troops in garrison are brigaded together; and that whenever bands are playing together, the military band-masters shall lead according to seniority of appointment. The order further directs that, with a view to insure uniformity throughout the regimental bands in the British service, the pitch to be used shall be that adopted by the Ancient (?) Philharmonic Society, and that on all occasions of military bands playing the National Anthem, the key shall invariably be that of B♭.

**JETTY TREFFZ.**—A correspondent from Vienna writes us that this popular vocalist was married, on the 28th ult., to Herr Johann Strauss, the well known waltz composer.

**MR. AND MRS. BRINLEY RICHARDS** have been on a visit to Whitland Abbey, South Wales, the seat of the Hon. W. H. Yelverton.

## BRASS BAND CONTEST AT THE CRYSTAL PALACE.

On Tuesday the contest at the Crystal Palace, now resolved into an annual affair, in which about thirty bands engaged, was in itself a proof that, if not essentially a musical people, we are at any rate a people loving music. By far the larger portion of the members of these bands belong to the artisan class; and we cannot describe their performance more appropriately than in the words of a French gentleman, who was well qualified to judge: "For professional artists, good—for workmen, wonderful." The aspect of the great Handel orchestra, when all the bands, after each had played its individual selection, assembled to join in a general concert, was singularly striking. There were volunteer bands in green or grey; there were other bands in costumes of their own—notably one in neat blue tunics and blue caps with red borders; and there were still others who played in their working clothes. Perhaps it was on the latter that attention was chiefly fixed. It can scarcely be denied that there is a tendency in all of us to get somewhat exhausted, somewhat confused, after hearing thirty brass bands, more especially when out of the thirty pieces that the aforesaid thirty bands select, no less than ten are by Signor Verdi. Long after the ear was satiated, the eye could watch the scene with interest. Never were more energetic conductors beheld. Each sturdy leader—whether from Lancashire, Yorkshire, or Nottingham—put not only his whole soul but his whole sinews into the task of the day—until, with regard to one or two of the more enthusiastic, it became a matter for reasonable speculation whether or no they would, in their musical zeal, shake their arms out of their sockets. However, we heard of no accident of the kind, and we need scarcely say that the contest was conducted in the friendliest spirit by all who took part in it. It was at once a graceful compliment and a well-earned reward to Mr. Enderby Jackson, of Hull, the final referee, that his march was received with applause of unusual heartiness and warmth.

All present, acquainted with the previous performances, were of one accord in maintaining the superiority of the playing at the present occasion to that on any of the former contests. The gentlemen who officiated as judges were Messrs. D. Godfrey (Grenadiers), Hartman (12th Lancers), König (13th Light Dragoons), Smythe (Royal Artillery), Farmer (Nottingham), Eckner (5th Fusiliers), Richs (37th Regiment), Wilson (Duke of York's School), Hanson (late of 39th Regiment), Wellington, Guernsey, Coward (Organist to the Crystal Palace), C. Godfrey, sen. (Coldstream Guards). The bands were those of Hall Green, Dodsworth's of Bradford, Batley, Civil Service (who, amidst the deluge of Verdi, had the good taste to stick to Mozart), Black Dyke, South Notts, Nottingham Saxo Tuba, Dewsbury, Birmingham, Keighley, Brighton, Loxburn, Todmorden, Ealing, Deighton, Southampton, Meltham Mills, Bromley, Sutton in Ashfield, Peterborough, Chesterfield, Newark, Mexborough, Barnet, 26th Middlesex, Blandford. The first prize of £30 and a handsome silver cup, together with a fine contra-bass in E flat, by Distin, were awarded to the band of the Chesterfield Rifle Corps; the second prize of £20, with "Chappell's Brass Band Journal," to the band of the Black Dyke Mills; and the third prize of £15 to the Keighley Band.

Remarks upon the performances of the Brass Bands at the annual contest at Bellevue Gardens, Manchester, September 1st, 1862:—

Each band to perform a selection from Auber's *Massaniello*, the cornets to be crooked in B $\flat$ :—Eight bands entered.

**1st Band.** The commencement was very indecisive, the cornets being much out of tune; in the second movement (which is written for a baritone instrument), a bad effect was produced by a cornet playing in unison with the euphonium; they not only played out of tune, but they did not play together. The selection was finished with much better spirit than was displayed at the commencement.

**2nd Band.** This band began the selection with great precision, being well in tune; the first and second cornets were very good, and the accompaniments well subdued in the piano passages; the basses were particularly good. Generally speaking, this band is most excellent; their style of performance being superior.

**3rd Band.** This band was inferior to the first band.

**4th Band.** Very similar to the second band, the baritone being also very good.

**5th Band.** Superior to the first band.

**6th Band.** Inferior to the third band.

**7th Band.** This band was disqualified on account of their performing on A $\sharp$  cornets; otherwise they played exceedingly well, and, doubtless, would have stood prominently in the list of awards.

**8th Band.** This band was very little inferior to the seventh band.

After the bands had performed the selection from *Massaniello*, they were allowed to perform a piece of their own selection.

**1st Band.** Selection from "*Norma*." The selection commenced very slovenly, and the solo instruments were compelled to over-blow the solos allotted to them, on account of the accompanying portion of the band being too noisy, doubtless anxious to be heard individually. The duet for two

cornets was very creditably performed, and the finishing movement well wound up.

**2nd Band.** Selection from "*Preciosa*." This band, as a collective body, is most excellent, playing with the greatest precision, and with due consideration to the importance of allowing the solo instruments to be heard. The solo performers were very good, and all equally deserving of praise for their excellent performance of their respective parts.

**3rd Band.** Selection from "*Ernani*." The commencement was very good, but was not well kept up, as regards strict time; the baritone of the duet was very indifferently performed, but the following movement was played with great spirit by the cornet; the accompaniments, however, being very coarse.

**4th Band.** Selection from "*La Favourite*." This band also commenced very well; being well in time and tune. The cornet player was very good: *spinto gentil* was very well performed, but the performer was rather inclined to jerk the notes; the accompaniments were splendidly subdued. The remarks applied to No. 2 band is also applicable to this band.

**5th Band.** Selection from "*Ernani*." Began very indifferently, but improved as they progressed. This band is decidedly superior to No. 1 band, the soprano performer being very good.

**6th Band.** Selection from "*Il Trovatore*." This band deserved great credit for their exertions in the performance of this selection, but the piece is evidently beyond their capabilities. The *Miserere* was miserably attempted.

**7th Band.** Selection from "*Preciosa*." The performance of this selection was throughout splendidly done.

**8th Band.** Selection from "*Guillaume Tell*." The performance of this band was very similar to that of No. 7 band.

The 1st Prize, of £30 and an electro-plated cornet (presented by Mr. Besson), was awarded to No. 2 band.

The 2nd Prize, £20, was awarded to No. 4 band.

The 3rd Prize, £10, was awarded to No. 8 band.

The 4th Prize, £5, was awarded to No. 5 band.

The 5th Prize, £2 10s., was awarded to No. 1 band.

The judges were Alfred Phasey, from London, Uriah Richardson, from Bristol, and Alfred Crow, of Manchester.

P.S.—The above remarks were written during the time of performance, by Alfred Phasey.

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